THE ART EXHIBITION CATALOGUES OF THE CURT VALENTIN AND BUCHHOLZ GALLERIES

Published on microfiche by:

Chadwyck-Healey Ltd
20 Newmarket Road
Cambridge CB5 8DT
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1978

Series: The purpose of the series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

Copyright, microfiche edition: Estate of Curt Valentin and Chadwyck-Healey Ltd, 1978.

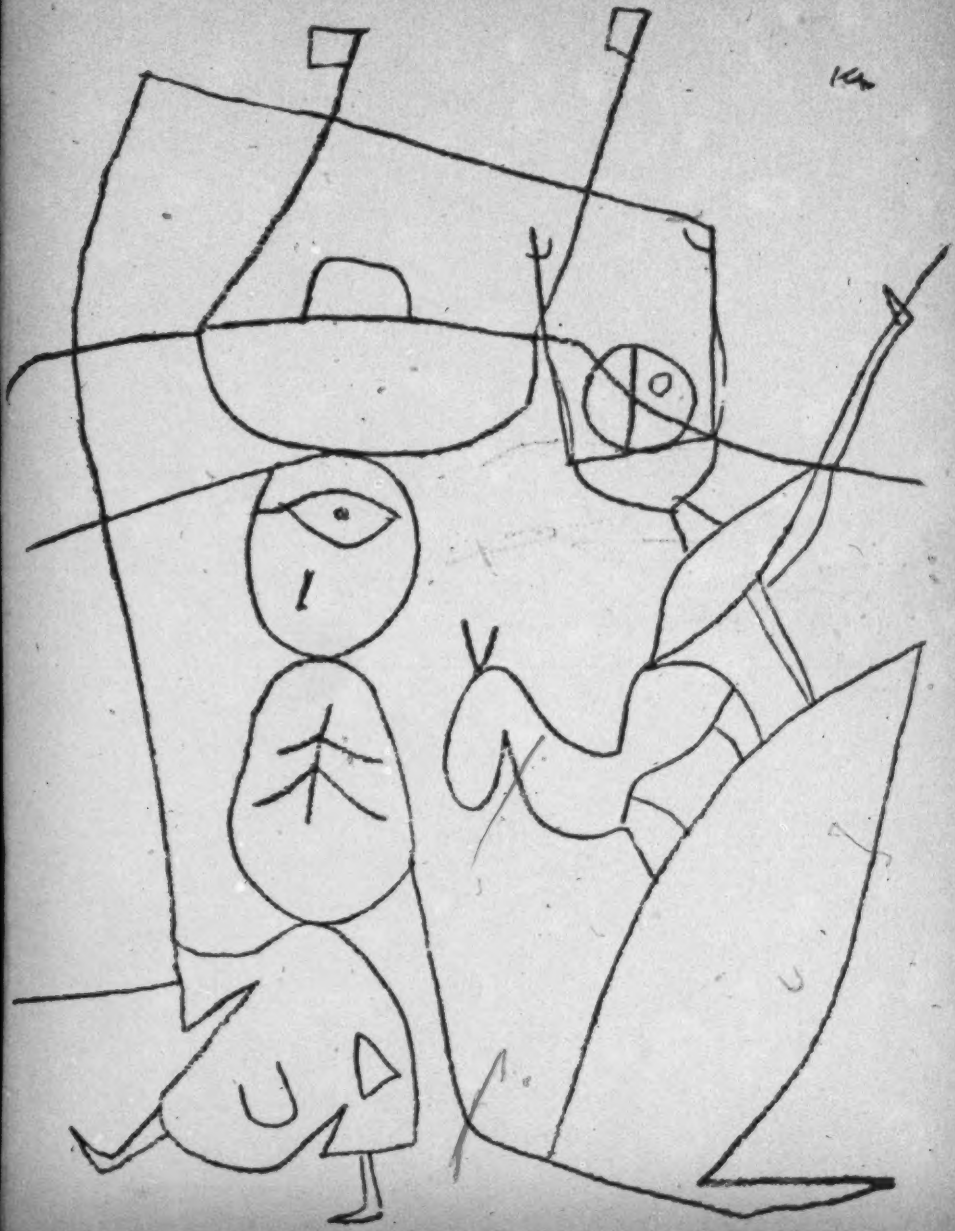
Location of original: Courtauld Institute of Art, 20 Portman Square, London.

Technical data:

Producing laboratory: Chadwyck-Healey Ltd, Cambridge, England

List 14

PAUL KLEE



PAUL KLEE

MAY 2-27, 1950

BUCHHOLZ GALLERY

CURT VALENTIN

32 EAST 57 STREET · NEW YORK

3

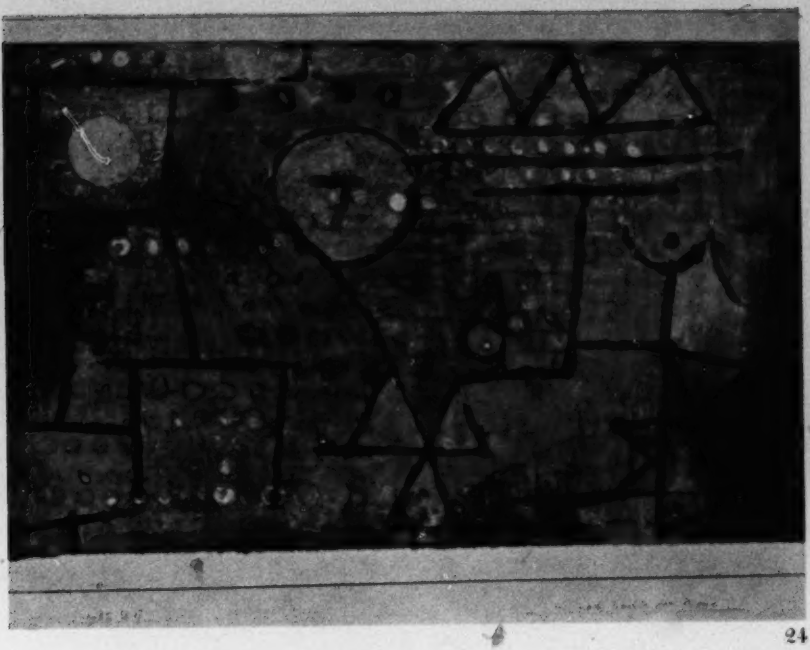
WRITINGS OF PAUL KLEE

1915. (Diary):

The heart that beat for this world has been almost extinguished in me. It is as though my only bond with "these" things were memory. . . . One relinquishes this world and builds into a region beyond, a region which can be all affirmation. The cool romanticism of this style without pathos is astounding.

1918. (Letter to L.):

. . . everything vanishes round me and good works rise from me of their own accord. My hand is entirely the implement of a distant



24

sphere. It is not my head that functions but something else, something higher, something somewhere remote. I must have great friends there, dark as well as bright. That is all the same. They are all very kind to me.

1927. (Porquerolles. Letter to L.):

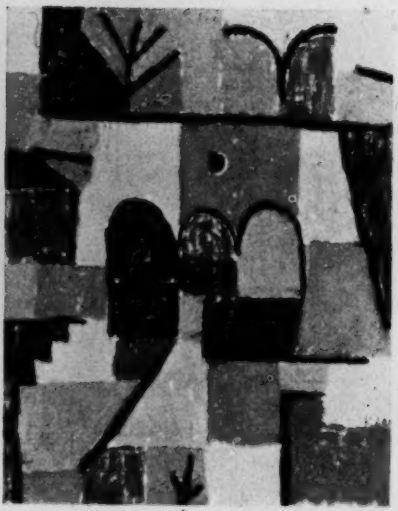
It will soon be night, but the full moon is shining and the last tension falls away from me. Then begins the new, probably not new at all, but colored a little differently. And the coloring does it, that is what I am always after: to touch off harmonies that slumber within me, a big or little adventure in color.

1916. (Comparison with the work of Franz Marc.)

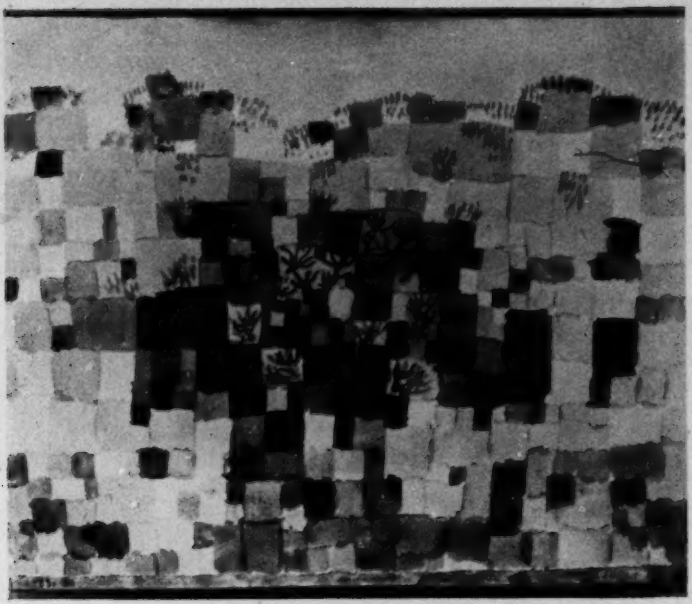
My art is lacking in passionate humanity. I do not love animals and other creatures with an earthly warmth. I do not bend down to them

31

19



32



8

11

nor do I raise them up to myself. I begin rather by dissolving myself in the whole and then I stand on a brotherly footing with my neighbor, with every earthly neighbor. I seek out a distant point at the source of creation, and there I sense a kind of formula for man, animal, plant, earth, fire, water, air, and all the circling forces. The thought of earth gives way to the idea of the cosmos. Love is remote and religious.

Do I give forth warmth? Or cold? Out beyond the white heat, no one inquires? And since none too many penetrate that sphere, few are touched. No sensuousness, however exalted, creates a bridge to the many. The man of my work is not species but cosmic point. My earthly eye is too far-sighted and most often sees through the most beautiful things. (And it is often said of me: "He does not see the most beautiful things.")

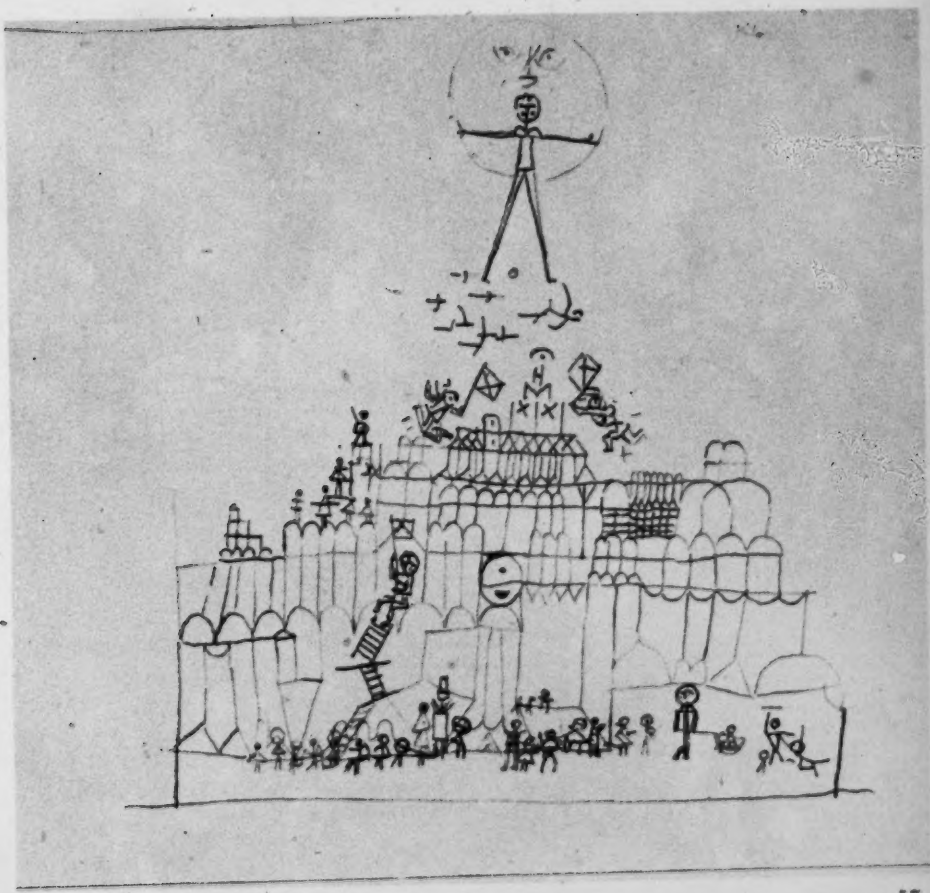
1919. (From "Thoughts on Graphic Art and Art in General")

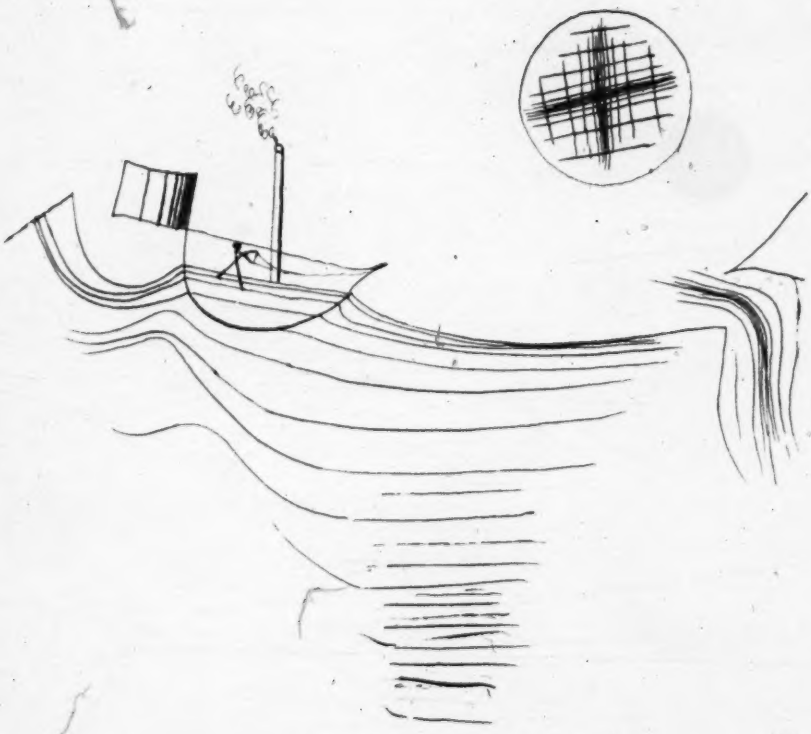
Even an intensified reality cannot benefit us in the long run. Away with the everyday and away with the occult sciences. For here they go astray. Art passes beyond the object, the real as well as the imaginary. It plays an innocent game with objects. Just as a child imitates us in play, so do we in play imitate the forces which created and create the world.

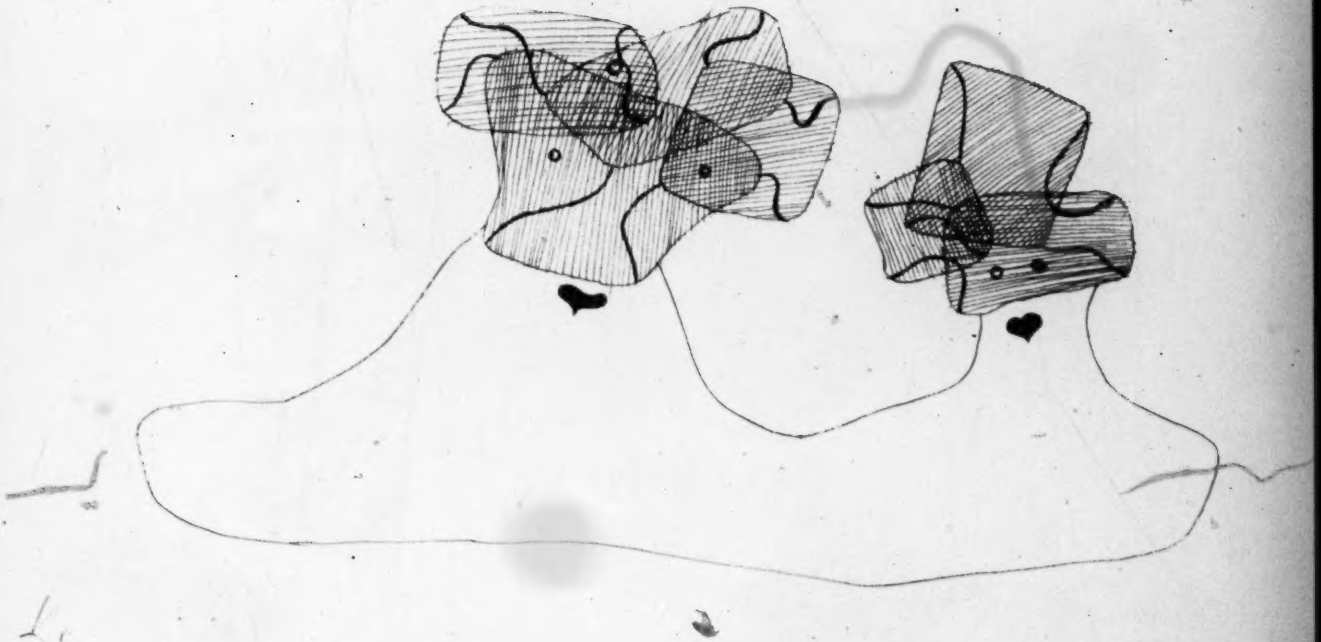
1906. (Diary):

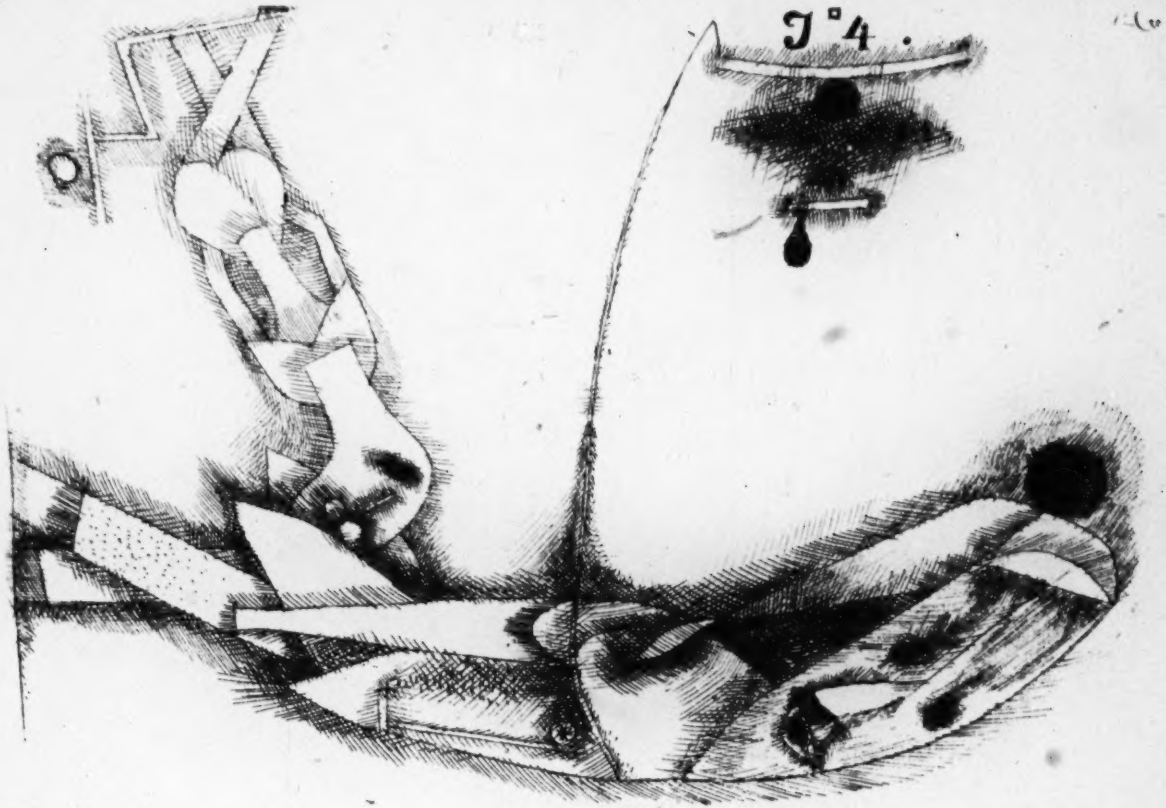
Never have I illustrated a literary motif. I have made plastic form, and only afterwards have I taken pleasure when a poetic and a plastic idea "accidentally" coincided.

from Paul Klee, I. Vol. Dokumente und Bilder aus den Jahren 1896-1930. Published by the Klee Society, Berne, Switzerland (Benteli Publisher). English Translation by Ralph Manheim.








N°4.

CATALOGUE

PAINTINGS AND WATERCOLORS

1 AWAKENING
(Erwachende)
1920. Gouache. 8¾ x 11⅛"

2 PANDORA'S BOX AS STILL LIFE
(Die Buechse der Pandora als Stilleben)
1920. Watercolor. 6½ x 9½"

3 CHINESE STORY
(Chinesische Novelle)
1922. Watercolor. 10½ x 12¾"

4 BUILDING AT THE BROOK
(Bau am Bach)
1922. Watercolor. 12¼ x 8¾"

5 LEADING SCENE FROM THE BALLET "THE FALSE OATH"
Hauptscene aus dem Ballet der Falsche Schwur)
1922. Watercolor. 18 x 11¾"

6 FROM GLIDING TO RISING
(Von Gleiten zu Steigen)
1923. Watercolor. 14 x 20¾"

7 HOUSE ON HIGH
(Das Haus in der Hoehe)
1923. Gouache. 13¾ x 19½"

8 DUNE FLORA
(Dunenflora)
1923. Watercolor. 10 x 11⅞"

9 REJUVENATION
(Verjuengung)
1924. Watercolor. 9¼ x 12¼"

10 HOUSES IN THE LANDSCAPE
(Haeuser in der Landschaft)
1924. Gouache. 16 x 20"

11 ARMADA
(Flotilla)
1925. Gouache. 15 x 19¾"

12 MAN WITH TOP HAT
(Herr mit Cylinder)
1925. Gouache. 16 x 11⅝"

13 LANDSCAPE WITH BIRD Y.
(Landschaft mit dem Vogel Y.)
1925. Watercolor. 6½ x 9"

14 PORTRAIT OF A BLOND GIRL
(Bildnis eines blonden Fraeuleins)
1925. Oil. 12¾ x 7½"

15 WEATHER BUREAU
(Seewarte)
1926. Watercolor. 11⅞ x 9"

16 NEW SETTLEMENTS
(Neue Wohnhauser)
1928. Watercolor. 14¾ x 18½"

17 THE WALL I
(Die Mauer I)
1929. Watercolor. 18 x 10½"

18 APPEARANCE
(Auftritt)
1929. Watercolor. 7⅝ x 12"

19 FREE FORMS RIGIDLY MOUNTED
(Freies streng gefasst)
1930. Watercolor. 24¼ x 18½"

20 SOUTH ALPINE VILLAGE A.
(Südalpiner Ort A.)
1930. Gouache. 8¾ x 10½"

21 IT DAWNS
(Es daemmert)
1930. Watercolor. 13¼ x 8¼"

22 LANDSCAPE-WAGON NO. 14
(Landschafts-Wagen Nr. 14)
1930. Watercolor. 14½ x 22"

23 TOWN IMAGE "MOAT"
(Stadtebild "Graben")
1931. Gouache. 13 x 8¼"

24 . . . STILL AT NIGHT THE MOON
(. . . noch Nachts der Mond)
1932. Gouache. 9¼ x 14⅝"

25 TWO EMPHASIZED AREAS
(Zwei betonte Lagen)
1932. Gouache. 9⅝ x 12"

26 TIMID ONES TOGETHER
(Zage Beieinander)
1932. Watercolor. 12 x 17⅜"

27 FEAR
(Angst)
1934. Oil. 19¾ x 21¾"

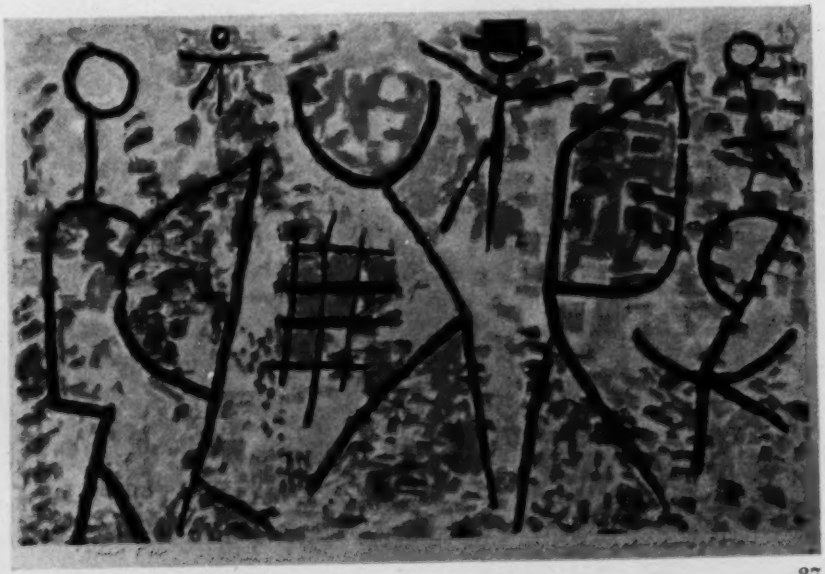
28 AFTER THE FLOOD
(Nach der Ueberschwemmung)
1936. Gouache. 18¾ x 24¾"

29 RHINE NEAR DUISBURG
(Der Rhein bei Duisburg)
1937. Oil. 7¾ x 11"

30 BEGINNING COOLNESS
(Beginende Kuehle)
1937. Oil. 28¾ x 20¾"

31 LITTLE SEA-PORT
(Kleiner See-Hafen)
1937. Oil. 14¼ x 24½"

32 GARDEN IN THE ORIENT
(Garten im Orient)
1937. Pastel. 14¼ x 11"



34

33 PRIDE
(Stoltz)
1937. Pastel. 13¾ x 19½"

34 LADY AND FASHION
(Dame und Mode)
1938. Oil. 27½ x 39¼"

35 ALONG THE NILE
(Am Nile)
1939. Gouache. 29½ x 49"

36 GERMAN DRYADE
(Deutsche Dryade)
1939. Oil. 23½ x 23½"

37 BAL CHAMPÊTRE
1940. Gouache.
15¾ x 24¾"

38 RESTORED CASTLE
(Renovierte Burg)
1940. Gouache. 19 x 24¾"

39 FLOWER GIRL
(Blumenmädchen)
1940. Oil on burlap. 15 x 17"

40 NEWLY INSTALLED VILLAGE
(Neu Geordneter Ort)
1940. Gouache. 8¼ x 11¾"

DRAWINGS

41 NO. 13
1915. Ink. 4⅞ x 8⅝"

42 BIRD DRAMA I
(Vogeldrama I)
1923. Ink. 8⅜ x 6¾"

43 POINTED WORD AND FISTS
(Spitzes Wort und Faeuste)
1925. Ink. 11½ x 4⅛"

44 CASTASTROPHE J. FOUR
(Katastrophe J Vier)
1925. Ink. 6¼ x 9¼"

45 ILSE
1926. Ink. 12¼ x 9¾"

46 PORTO FERRAIO
1927. Ink. 12 x 18¼"

47 TOYS
(Spielzeug)
1927. Ink. 8¼ x 12"

48 AGAINST THE TIDE
IN FULL MOON
(Gegenstroemung bei Vollmond)
1928. Ink. 12 x 10½"

49 SPOOKY JUGGLER
(Spukende Gaukler)
1928. Ink. 11¾ x 18"

50 PANTOMIME FOR THREE
(Tanzspiel zu Drei)
1929. Ink. 18 x 11⅜"

51 PORTRAIT SKETCH OF
MAN GOING WILD
(Bildnisskizze "Verwildernder")
1929. Pencil. 9¼ x 8¼"

52 ROCK TOMBS
(Felsgraeber)
1929. Ink and pencil. 8¼ x 13"

53 COMRADESHIP
(Gesellung)
1929. Ink. 11¾ x 17¾"

54 GALLOPING HORSEMAN
(Reiter im Galopp)
1929. Ink. 12 x 17¾"

55 GIRL WITH DOLL
(Maedchen mit Puppe)
1930. Ink. 18¼ x 11¾"

56 SISTERS FROM THE CLAN
OF GORGO
(Schwestern vom Stamme der Gorgo)
1930. Ink. 11¾ x 20"

57 JUGGLER FESTIVAL
(Gaukler Fest)
1932. Ink. 17 x 19¼"

58 SCENE OF COMIC RIDERS
(Scene der komischen Reiter)
1935. Pencil. 16½ x 11½"

59 SKETCH FOR TRAVELLING
CIRCUS
(Zeichnung zum Wanderzirkus)
1937. Pencil. 19 x 13¾"

60 THEY ARE BUILDING
(Es wird Gebaut)
1940. Gouache. 11½ x 8¼"

16

28

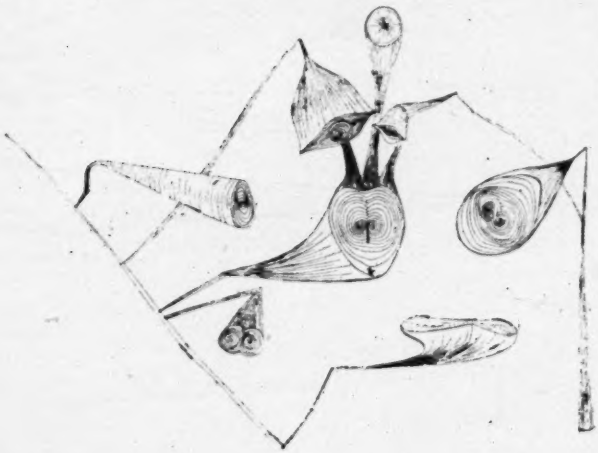
NOVALIS

THE NOVICES OF SAIS

PREFACE BY STEPHEN SPENDER

60 DRAWINGS BY PAUL KLEE

FRONTISPIECE BY ANDRE MASSON



Friedrich von Hardenberg (1772-1801), who wrote under the pen name Novalis, has been acclaimed as one of the outstanding poets and figures of Romantic literature. This novel, translated from German into French in 1925, received enthusiastic recognition by artists and poets alike often quoted particularly by the surrealists. It here is presented in English for the first time and illustrated with 60 hitherto unpublished drawings by Paul Klee. Novalis' spirit seems akin to Klee's "curiously interior world; a world of pure art and pure contemplation, of imagist poems, and an intense, glowing yet humorous and meticulous imagination."

$4.75

FORMAT 8½" X 5¾" 144 PAGES

Cover: Catalogue No. 59